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MR. OSCAR PFEIFFER'S SECOND CONCERT.

The second concert of Mr. Oscar Pfeiffer was given on Tuesday evening last, at Steinway Hall, and attracted a large and fashionable audience. He was assisted by Madame Giuditta Altieri, Mr. Ignace Pollack, and a sextette of instruments.

The most important feature of the programme was the Septuor of I. N. Hummel. It is a work beautiful in all its points, abounding in exquisitely melodious phrases, elegantly modelled passages, and replete with poetry and sentiment. It is treated with masterly skill for the various instruments, both in regard to the general effect, and to their several characteristics. Mr. Oscar Pfeiffer interpreted this composition in a manner that proved his familiarity with the classic schools. His style was free from all attempt at exaggerated effect; it was clear, polished, and exact, but was not cold nor unsympathetic. His touch was sharp and decisive, but was not devoid of the required tenderness. His execution was brilliant and accurate, and in no point did he fall short of the high standard of the composition. It was, altogether, an admirable performance, and Mr. Pfeiffer's efforts were most ably supported by the instrumental artists associated with him.

His solo performances displayed all the characteristics which we noticed in a previous number. He plays with that intelligence, and close attention to contrasted coloring that never fail to command the ear of the audience. Every one must acknowledge him as a master of his instrument, for he has special characteristics which mark him out as one who has a style of his own. His compositions prove him to be a thorough musician. The fantasies are clear in design, and exhibit a strong imagination, and excellent resources of invention. His Salon pieces are graceful, imaginative, and full of sentiment and feeling. Mr. Pfeiffer's success was very decided. He was repeatedly recalled and received the warmest recognition of his fine talents.

We regret to say that, notwithstanding the celebrated protest against Liszt's "Profete," issued by the congregated wisdom of the great dailies, Mr. Pfeiffer had the temerity to play it a second time, and played it so brilliantly as to "bring down the house," as the saying is. The effect would have been greatly enhanced, had the piano on which he played been more bright and mobile in character. It was sluggish and muddy in quality, and incapable of varied inflection. It is needless to say, that it was "my piano," as it was played in "my Hall."

Madame Altieri sang several selections, and was very warmly received by the audience. She, however, hardly sustained her position, from the reason we understand of previous in-

disposition. Mr. Pollack used his beautiful voice very smoothly and gracefully, and won very warm acknowledgements of his ability. Mr. Pollack is beginning to throw more emotion into his singing, and as this *abandon* increases so will his popularity increase.

We understand that Mr. Pfeiffer will give a third concert before he leaves New York for South America.

AMERICAN PIANOS AT THE FRENCH EXPOSITION.

Among the many interesting articles in the American Department of the Paris Exposition, the Cycloid Pianoforte manufactured by Lindemann & Sons of New York, will unquestionably excite unlimited curiosity and attention and admiration. Our readers are aware that the Cycloid Pianos are made upon a new principle, patented three or four years ago by Lindeman & Sons. The case is an oblong, with rounded ends, forming a very graceful outline and occupying less space than an ordinary large square piano, the framework of which is composed of thin strips of wood glued together, then put into a Cycloid press, steamed, and allowed to cool, when it comes out a Cycloid frame, strong, compact, immovable, capable of bearing any strain, yet sensitively resonant. The principle has been thoroughly tested, examined and approved, by the best mechanical experts, and the highest musical and critical authorities. The value of the principle is exemplified in the rich and beautiful quality of the tone, and the grand sonority of the instrument throughout the entire scale. It is a complete and most gratifying success, and two years only have served to give the Cycloid Pianos a brilliant and standard reputation throughout the United States.

We have been intimately acquainted with the method of construction from the exhibition of the first specimen of the class, to the present moment; a dozen of our friends own Cycloid pianos, and we have had constant opportunity to judge of their durability, and of their capacity to stand in tune, and we have no hesitation in pronouncing them instruments worthy of unlimited confidence. They are beautiful in every respect, and durable in all points.

The splendid instrument in the Paris Exposition, is one of the new scale Cycloids, and is a superb development of the new principle. The enlarged scale has vastly increased the power of the piano, and has added a rich sympathetic quality together with singular and telling brilliancy. It cannot fail to create an excitement among pianists in France, first, from its novel shape and principle, and second, because its beauty of tone, and grandeur of power, will utterly overshadow the square piano, which is the only class with which it will

naturally come into competition. We are satisfied that Lindeman & Sons Cycloid piano, will bear off the highest honors that can be obtained in that department of the Exposition.

FASHIONABLE INTELLIGENCE.—We understand that immediately after Lent, a series of brilliant entertainments will be inaugurated at the mansion of Doctor Ward, for various charitable purposes. Dr. Ward, whose reputation as a musical amateur is widely known, has written and composed a new operetta, the subject of which is said to be deeply interesting, while the music is reported to be full of melody, sparkling and brilliant.

The first entertainment given will be for the Ladies' Southern Relief Association, a noble charity, and on that occasion Dr. Ward's operetta will be produced for the first time, with chorus and orchestra. It will be immediately followed by other entertainments of a varied and delightful character. We understand that Mr. Wynant Van Zandt will have the supervision and management of these entertainments, which is a guarantee that they will be both excellent and successful.

MR. CARL WOLFSOHN'S GRAND CONCERT.—Mr. Carl Wolfsohn, whose name has become so justly popular through the medium of his series of Beethoven Matinees, will give a grand Vocal and Instrumental Concert, at Steinway Hall, this (Saturday) evening. He will be assisted by Mme. Frederici, Herr Hablman the Liederkrantz Society and Theodore Thomas's grand Orchestra. The programme will embrace some fine selections both choral and instrumental, together with piano solos by Mr. Wolfsohn. Much interest is taken in this concert in private circles, and we expect that it will attract a large and fashionable audience.

MR. J. N. PATTISON will give a brilliant concert at Paterson, N. J., on Tuesday evening, April 16, when he will be assisted by the beautiful and talented artist, Mme. Varian Hoffman, who is one of the most popular concert artists of the day. He will have the further assistance of those eminent artists, Signor Severini and Strini. Mr. Pattison made a brilliant success at the concert of Signor Barilli, at Paterson last week, and gives his concert on the 16th inst., to gratify the general desire to hear him again.

MR. L. F. HARRISON will commence a series of Wednesday Matinees, at Steinway's, on the 10th of April. On this occasion a new pianist, Miss A. Kiellerup, who recently played before the King and Court of Denmark, with great success, will make her first appearance. Her ability is very highly spoken of. Mr. George W. Morgan will also appear, and win fresh successes.